

UPSTAIRS CLUB BULLETIN

Friends, Students and Alumni of the Stone-Camryn School of Ballet

Volume I - March 2, 1958

Chicago, Illinois

An Educational Group

The Upstairs Club is reached only by a hard climb of forty-eight (48) steps. It is hoped, mentally, emotionally, and morally, the climb will be more severe than forty-eight stairs to reach the prospective of the club. The purpose of the Upstairs is to develop an inquisitive spirit and a creative intellect in the dance and relative arts. The older generation, forming this club, had to fight and dig for their knowledge of dance, and by experience, embracing and rejecting ideas, arrived at a credo of taste with an individual judgment of their art. It is felt, the young dancer of today, as well as the young in every field, accept too many platitudes on faith, in the name of security or group tolerance, or some such rot. The idea of individuality has been on the wane, just as the interest in ideas for pure intellectual stimulus has diminished. Yet it is always the individual in all fields, who opens the new door. The child is full of wonder, which the artist must keep with a child's spirit of inquisitiveness. The Club proposes no system, that shibboleth of the Twentieth century would seem to be falling of its own weight. There can be no system, or closed set of ideas, which can work without the element of inquiry. The system closes the mind, with the insurance of easy success following given rules, which leads to conformity and takes from each person the unique characteristics which make him different from all other human beings. In a word then, Upstairs, has hope for the individual, right or wrong, and none for a static point of view.

By implication, the formation of a club, gathering of friends, or what have you, would seem, on the surface, to proceed like all group endeavors, i.e., to form a set of rules and make a closed society of the initiated. This, we

hope to avoid by having the club an exchange platform, where the pupil of dance can realize that a walk about stage by a Shanta Rao can be fully as exciting as the Black Swan. The supplement to class knowledge to be augmented at these gatherings by lectures, movies, exhibitions, folk dancing, and performance. A creative intelligence can best be developed by use of the mind. Dance or any other art, is not mere technology, it is an awareness of life to the fullest. The school as such, should not provide opinions, or a subjective objectivity of perhaps this way, - perhaps that. The school must give solid knowledge, so the student may develop intelligent opinions on his own. The school of Adolph Bolm would have seemed to have done just this. Dance locally has Ruth Page, Walter Camryn, Edna McRae, Berenice Holmes, Miss Edna Lucile Baum, and many others who have continued in dance, not necessarily with the same point of view, but with an abiding interest. This would seem to me to spell success. An art has many facets, all important, therefore, a catholic interest seems the objective.

Upstairs, is not only for the protagonists of dance, but for anyone. The club should and could help struggling young artists who find it difficult to meet schedules. They may be helped by scholarships, invitations to performances they cannot afford to see, music, dance, drama, readings and exhibitions of painting. The club should dedicate itself not to the personality but to the art form in which its interest must lie whether in the Opera House or the night club.

This is written by one who would like others to see the forest, not just the trees, and who for years saw only the leaf.

Bentley Stone

"OVER THE YEAR" . . . to catch you up on the where-abouts of SC pupils in the professional field - did you know that of the five leading male dancers used in the Chevrolet Commercial Shows this fall - that three were from SC - BILL REILLY, JIM MOORE, and EMANUEL WINSTON . . . at the end of this tour BILL REILLY learned a full concert program on one day's time and stepped into JOB SANDERS place partnering SONIA AROVA - ISTVAN ROBOVSKY and NORA KOVACH completed the group - with this startling competition Bill still had excellent reviews . . . On December 28th in Pittsburgh Bill married SHIRLEY GRASER and are now honeymooning in California... JOHN & PHYLLIS SHARPE were married last May in Kansas City and John is now currently performing in the new hit "The Music Man" . . . DIANE SPERBERG TALLMADGE is teaching High School in Australia . . . ARTHA GRUEL HORNBOSTEL is now teaching ballet in Ansbach Germany . . . We are all still waiting for the release of KELLY BROWN'S last movie "The Girl Most Likely" - he has been in "Annie Get Your Gun" on the Coast and when he left was replaced by another SC boy NORMAN EDWARDS-- when last heard from Kelly was doing a Coco Cola commercial . . . ISABELL presented him with a young daughter in June "LESLIE SUE" . . . the number of "Sub-Alumnae" increases with every mail - MARIE MURPHY & MARION TOMSON have each had their 5th . . . MARILLYN OLSEN GANNON recently had her 1st - a girl JEANNE & RUSSELL SCHULTZ are still busting their buttons over their first . . . MARY JOYCE LIND her 1st last spring in Des Moines . . . DEE DEE SEAVER has her second and when she has a free moment helps her sister BARBARA SEAVER . . . expecting are RAVAE NELSON, NANCY AARONSON & DIANE DAVIS . . . JIM MOORE had a happy summer in Flint Michigan acting, singing and dancing in Summer theatre . . . DEAN DIGGINS recently played the Palmer House - now part of the MADISON TRIO a highly successful tap act . . . JOAN PETLAK stopped in for a short visit during the holidays - she has been in "New Girl in Town" since its inception . . . SHIRLEY NELSON who left town in "Pajama Game" is now in "LI'L ABNER" and doing well . . . CLARENCE & CALLIE DEVLIN are now living in New York - Callie has graced the New York Times advertising

pages and Clarence is attending the American Theatre Wing . . . we hear rumors of a divorce between CY YOUNG and his wife BONNIE . . . still trying their wings and heard of now and then - HARRIET SPITZ, EMILY SUE COOK, BARBARA CLIPPINGER, CARL MANALLI, JOHN BARKER, JEAN REPINSKI & ELISSA QUEYQUEP . . . JACK WARNER was understudy to Eddie Foy in his short lived "Rumple" . . . DOROTHY HILL was last heard of in "Captain Paradise" . . . home from college for the holidays - BETTE KILBRIDE, WINI GLASSNER and BARBARA ZIKA . . . AUDRE DECKMAN recently joined the Chicago Company of "My Fair Lady" - while JOAN EHEMANN is now relaxing (is it possible) as Mrs. Philip Kimball in New York . . . Ballet Theatre will leave in the spring for another European tour - part of which is to be 2 months behind the Iron curtain - JOHN KRIZA, RUTH ANN KOESUN, DARRELL NOTARA & CHARLES BENNETT will represent SC . . . All has not been quiet on the home front - during the run of POLKA TIME the cast included at sometime or other - BILL MALONEY, PATRICK HEIM, JUANITA HEIM, KAREN ROSE, DALLAS EDMUNDS GILDO DI NUNZIO, GAIL SLOAN, EMANUEL WINSTON, HARRIET OKONEK & HARRIET SPITZ . . . this show was followed by the Georgia Drake show with the following dancers from SC - JOE KAMINSKI, STEVE PRIMIS, HENRY HOLTH, ARTHUR COOK, JUDY WEST, DONNIE JO MYERS, ADRIENNE FLIGEL, & KAREN ROSE . . . SHEILA REILLY had her strongest staff at National Music Camp with BUD TYGETT, JOE KAMINSKI & CAROL JURISIC assisting . . . They had a great summer and are looking forward already to next summer . . . ELLEVA DAVIDSON won the camp dance scholarship awarded . . . PATRICK CUMMINGS danced his first Sylphides with ALICIA HODGINI in Evansville Indiana - he was coached by JOHN KRIZA - one of the best moments for ballet at the Lyric this year was RUTH PAGE'S lovely ballet in "Adriana Lecouvreur" - DOLORES LIPINSKI & PATRICK CUMMINGS were the high spots . . . the Opera ballet had the following dancers from SC - BARBARA STEELE, BUD TYGETT, BILL MALONEY, CHARLES SCHICK, PATRICK CUMMINGS, DOLORES LIPINSKI, CAROL JURISIC, ETTA BURO, KATHERINE SKIRHA, DOROTHY SLESSMAN, NAOMI POSTILL &

AUDRE JOHNSTON who had a great to-do made of her as being trained by another rival school - So do not claim her for she was for many years with two other schools before she joined us - she was with SC about 4 years its a crazy world ... this same group are now on tour with the Chicago Opera Ballet beginning in South Bend January 13th - BENTLEY STONE joins them to do the part of Figaro when "Susanna and the Barber" goes - GILDO DI NUNZIO goes along as a musician playing the difficult piano solos in the pit The tour ends the middle of April and its hoped that RUTH PAGE'S efforts will be as successful as her last season was - it was a hard year on all concerned.

Ballet Festival Opens in South Bend
 excerpts from review by Frank G. Schmidt

"Susanna and the Barber", was cleverly handled The individual dancing in this number was superb it was obvious that the work required dialogue to make it understood

Bentley Stone, the guest for the tour, danced the role of Figaro in "Susanna" and did it with zest and easy grace. He fitted the role with perfect ease and gave the ballet its sparkle. Miss Page took over the role of Suzanna and while it was not a big part she showed her dancing skill and ability as an actress. Johnson was back in "Susanna" as Count Almaviva to dance a role that was truly masculine and a far different effort than as the unicorn. Barbara Steele was a sprightly Rosina and Charles Schick and Job Sanders added a good deal of comedy as Bartolo and Basilio.

"The Triumph of Chastity" told the story of a unicorn sought after because of his magical powers. The story goes that he could only be tamed by a virgin. Kenneth Johnson danced the role of the unicorn and his interpretation seemed too effeminate for a unicorn with such highly touted powers. Doreen Tempest gave an understanding performance as the virgin... excellent support from the corp de ballet

the men as hunters and the women as birds.

"El Amor Brujo" was a cohesive work with Barbara Steele, Sonia Arova, Charles Schick and Job Sanders.

Excerpts from Loretta Rozak Review

"Susanna and the Barber" ... ballet should definitely be called "Figaro" ... dominated completely by Stone whose modulation and tone were captivating the subtleness of movements co-ordinated with speaking were enchanting ... control was beautiful ... Charles Schick's mime was superb and Lloyd Tygett as the dancing master was excellent ... Ken Johnson and Barbara Steele superbly lyrical and comic as the parts required

"Chastity" ... Although Johnson danced well he did not suggest a unicorn ... Outstanding dancers ... Dolores Lipinski vibrant, clean and strong ... Etta Buro, darting and light ... Carol Jurisic, cleanness of line and a beautiful unfolding quality.

"El Amor Brujo" ... The ballet was definitely improved with Arova's interpretation of the role. The Ghost was excellently danced by Charles Schick and his pas de deux was the outstanding moment of the ballet. Corps strong with William Maloney and Lloyd Tygett outstanding.

The salutation of the Dawn.

Look to this day!

For it is life, the very life of life
 In its brief course lie all the
 verities and realities of your
 existence.

The Glory of Action

The Bliss of Growth

The Splendor of Beauty

For yesterday is but a dream

And tomorrow is only a vision

But today well lived, makes every

Yesterday a dream of happiness

And every tomorrow a vision of hope

Look well therefore to this day!

Such is the salutation of the dawn -

From the Sanskrit.

"To follow, without halt, one aim;
there is the secret of success.
And success? What is it?
I do not find it in the applause of the
theatre; it lies rather in the satis-
faction of accomplishment."
Pavlowa; 1912

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What is your dance I.Q.?

1. What is peripheral movement?
2. What five abstract constituents make up dance?
3. What two former male dancers from Pavlowa's company opened a Chicago school?
4. Give the nationality of the following dances:

Czardas, Jota, Hora, Gopak,
Krakowiak and the Forlana

5. What is the time signature on the music of a Jota, Mazurka and the Minuet?
6. What famous dancer was born on January 31st and died on January 23rd?
7. Who was the first male dancer to dance the Bluebird variation and how old was he when he created it?
8. Who were the first dancers to dance the famous "Le Pas de Quatre?"
9. Name the two bones in the leg between the knee and the ankle.
10. Where is the patella bone?
11. Where is the gastrocnemius muscle?
12. Where is the trapezius muscle?

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LORETTA ROZAK is busy writing a cook book these days.

KELLY KINGMAN BROWN has three God parents who are dancers along with four other very close relatives who are dancers.

ASTRA BLAUMANIS studied for two years to be a doctor at the University of Munich

MURIEL BACCIOCCO is teaching High School Math at the Alvernia High School

BETTE KILBRIDE played with the Washington Symphony orchestra last summer.

TOUR NEWS FROM BILL MALONEY . . .

It would be best summed in the words - "we travelled". We seem to spend all our time on the bus - I keep waiting for the short hops which never come. So far we have seen one sight, however, we had a lunch stop in Owatonna Wisconsin and lo - across the square was the Louis Sullivan Farmers Bank. All the Publicity recently in the papers seemed to have awakened the city to a recognition of a treasure in their midst I enjoy the country a great deal. It has been very sunny and rather cold (around zero) snow as white as it should be - covers every thing and riding through the forests and farmlands is a joy, at least for those moments when I'm not asleep. No colds or injuries so far, must be the vitamin pills. Audiences around here seem to be more appreciative as well, or perhaps the activity is merely to keep up body heat Dolores seems to have a bad cold and we keep threatening pneumonia so I think she is taking special care ... Cummings and Schick had visitors backstage in Des Moines ... someone from last years summer course Jurisic is enjoying this years tour. I tried to find out why but she couldn't say so far as I can tell except for Barbara. ... she is unique ... I felt out interest in starting a little study group on choreography during some of our so far non-existent free moments. Response was instantaneous but a little more searching leads me to believe that Bud and Job are going to try to grind their axes. So I see I have a struggle ahead in case it ever gets going. Greetings to all, Love, Bill.

UPSTAIRS CLUB OFFICERS

Chairman	Loretta Rozak
Vice-Chairman . . .	John Widmer
	Sheila Reilly
Secretary.	Patricia McEnerney
Treasurer.	Muriel Bacciocco
Program Committee . .	Yolanda Salla
	Joseph Kaminski
	Sheila Reilly
Membership Chairman	Open
Representatives at large	
10 to 16 years	Open
Over 16	Etta Buro
Non-professional	Open
Out of Town	William Maloney
Ways & Means Committee	
Mrs. H. Cutler . Mrs. Gladys Krych	
Advisors: Bentley Stone and	
Walter Camryn.	

THREE STONE CAMRYN BALLET PERFORMANCES

have been given so far this season, primarily for children's audiences. All three had over flowing audiences and entirely enthusiastic ones. So successful that two performances have already been arranged for Hinsdale for December 7th, 1958; and a May performance is now being talked about in Riverside. This year's Riverside Junior High School program was the third the group has danced at this school.

The HINSDALE COMMUNITY HOUSE program, December 15, 1957 was under the patronage of Margeurite Kincaid and the feature of this program was Bentley Stone's "The Little Match Girl". Elleva Davidson danced the title role with Mary Stalker as her Grandmother and John Widner as the little boy who stole her shoes. It was an outstanding performance by all in the large cast of 26 - too munerous to mention here. The balance of the program included "Dr. Eli Duffy" with Mr. Camryn and Patrick Cummings and a group of Divertissements. Outstanding in this section were Sheila Reilly, Charles Schick and Yvonne Brown and the ever popular Bavarian Brawl.

THE RIVERSIDE JUNIOR HIGH SCHOOL

program Jaunary 29, 1958 was under the auspices of the P.T.A. The feature of the program was Mr. Camryn's "Ferdinand the Bull" with John Widmer as Ferdinand Rosemary Harwood as his mother who was a cow, and Richard Mohnhaupt as the Toreador, and a cast of 21. Patrick Heim returned to the group to dance Mr. Stone's "Casey at the Bat". Mr. Camryn danced his "Ditties" to a hilarious audience and Divertissements by the group rounded out the program. Most outstanding was Polly Harding dancing Mr. Stone's "Harp Etude". In both programs probably the one who worked the hardest was Hildur Nelson at the piano.

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The STARLITE OPERA auditions

for summer season

in Kansas City.

Duncan Noble auditioning

March 9th from 12 Noon

to 5 P.M.

at the

Lake Shore Field House

808 Lake Shore Drive